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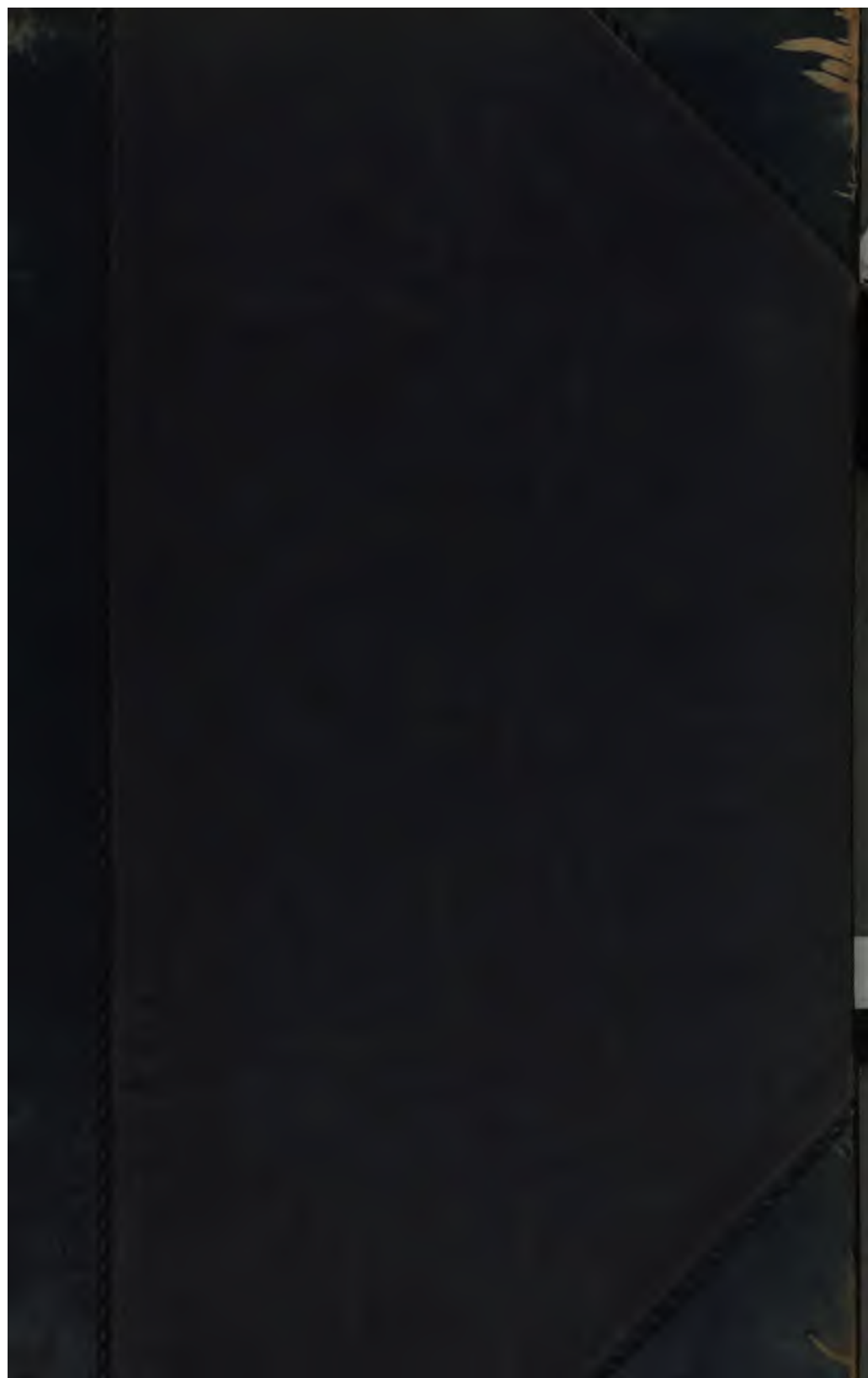
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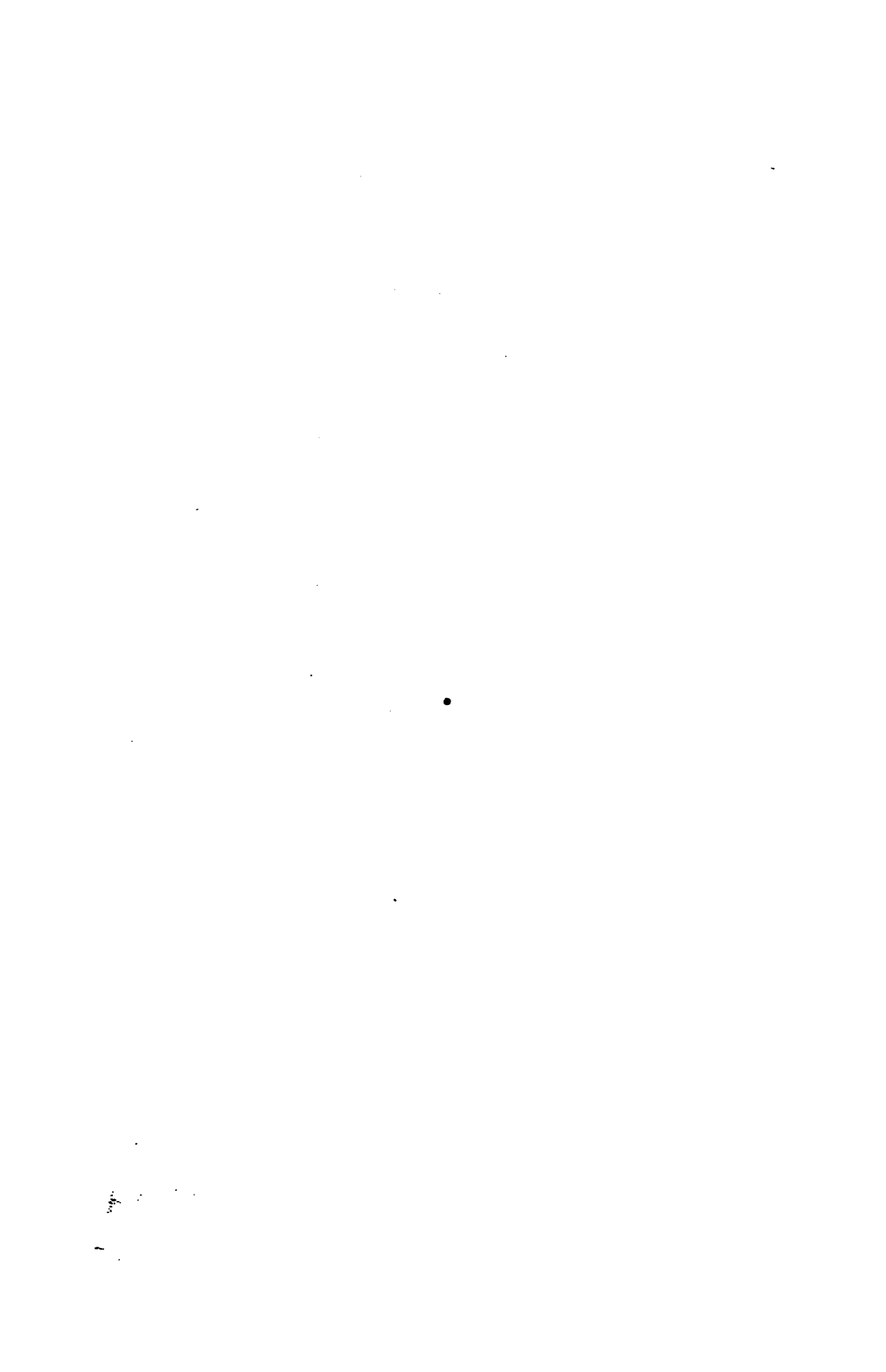
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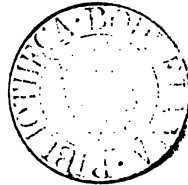


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SOME ACCOUNT
OF THE
BEARD AND THE MOUSTACHIO,
CHIEFLY FROM THE
SIXTEENTH TO THE EIGHTEENTH CENTURY.

BY JOHN ADEY REPTON, F.S.A.



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SOME ACCOUNT
OF THE
BEARD AND THE MOUSTACHIO.

THE very great variety in the form of the Beard and the Mustachio must be remarked by all collectors and admirers of ancient portraits. In Plate I. and II. I have endeavoured to select some specimens of the most curious forms. No attempt is made to give an account of the Beard from the earliest ages to the present day, as such a history would occupy a large volume; but some extracts relative to the subject have been made from various ancient works (some of them not generally known) which may possess interest in the opinion of those who are curious in their inquiries respecting the fashions and customs of former days; any methodical arrangement of a subject so variable in its nature must not be expected, nor can we judge of the date of any portrait from the form of the Beard. The same person is frequently represented with a different shaped Beard in almost every portrait that has been taken of him, from which we may suppose that his fanciful taste changed at the different periods of life; nor is it easy to ascertain whether the portraits of individuals of former ages are correct likenesses.

In Plate VII. of the Bayeux Tapestry, published by the Society of Antiquaries, King Edward the Confessor is three times represented with a Beard like so many rows of carrots or radishes, while, in Plate I. he appears with a forked Beard and long Mustachios hanging down : but in a painting in Westminster Abbey (of which a plate is given in the Gentleman's Magazine, 1825), there is a totally different representation of the Beard of the same person. How great is the difference between the commonly received portrait of Edward II. with black eyes, and a Beard composed of corkscrew curls, and the dignified countenance of that Monarch in Gloucester Cathedral.

In the second volume of Antiquities (by the late Mr. J. Carter), are portraits of the Kings of England from the Conquest to Henry V. taken from the screen of York Cathedral. The artist who executed them, according to the fashion of *his* time, has represented most of them with long corkscrew Beards and Mustachios, particularly in William the Conqueror and his sons ; although from history, and from the Bayeux Tapestry, we are assured that the Normans did not wear them. The Beards of Edward III. Richard II. and Henry IV. are different from their effigies described in Gough's Sepulchral Monuments of Great Britain.

Granger, who has been cautious in admitting ideal heads in collections of portraits, remarks, that "Antiquaries are sometimes apt to believe lustily "with respect to the authenticity of paintings and "sculptures, and admit some things into their col-

“lections with as much readiness as they ought to
 “be rejected. Such trash may serve to fill a chasm
 “of a series, to add to its number, and answer the
 “purpose of refreshing or fixing the memory. In
 “this view, the portrait of the blacksmith at Oxford
 “may be just as useful as if John Baliol had sat
 “for it.”

From the earliest ages, the Beard was highly valued by the possessor of it. By the Jews it was esteemed a great dignity,—this is explained by a note to Isaiah, chap. VII. in Mant’s Bible :—

“The hairs of the head are those of highest order
 “in the state ; those of the feet, or lower parts, are
 “the common people ; the *beard*, the king, the high-
 “priest, the very supreme in dignity and majesty.”

In later times, even among the lower orders, the Beard was considered as a mark of sovereignty. In the installation of the King of the Beggars, in Beaumont and Fletcher, is a description of choosing a king,—a person who had the longest and the largest Beard—in the following strain of irony:—

“But what need presage

“To us, that might have read it in thy beard
 “As well as he that chose thee ? By that beard
 “Thou wer’t found out and mark’d for sovereignty .
 “Oh happy beard ! but happier prince, whose beard
 “Was so remark’d, as marked out our prince,
 “Not bating us a hair. Long may it grow,
 “And thick and fair, that who lives under it
 “May live as safe as under beggar’s bush,
 “Of which this is the thing, that but the type.”

Again—

“This is the beard, the bush, or bushy beard,
 “Under whose gold and silver reign ’twas said,
 “So many ages since,—we all shall smile,
 “No impositions, taxes, grievances,—
 “Knots in a state, and whips unto a subject,—
 “Lie lurking in this beard, but all kemb’d out :
 “If now, the beard be such, what is the prince
 “That owes (owns) the beard ? A father ? No ! A
 “grandfather ?
 “Nay,—the great grandfather of you his people.”

Very different was the fashion in this country in the year 1765. Mr. Clubbes, in his “Free Advice to a Young Clergyman,” recommended him “not to come into that *Jewish* fashion of wearing a skirting of beard round the face ; in *them* it may be proper enough, but with us, openness of countenance is “the characteristic of an ingenuous mind.”

Bulwer, in his “Artificial Changling” (1653), has devoted twenty-three pages to the subject of Beards and Mustachios. In page 198, he speaks of shaving the chin as a dishonour to Nature, and considers it as “an act not only of indecency, but of injustice and ingratitude against God and Nature ; repugnant to Scripture, wherein we are forbidden not to corrupt the upper lip, and lower the honour of the Beard, or shave it,” &c. (See Levit. xix. 17.)

In page 200-1, he shows that the cutting of a person’s Beard was considered a severe punishment :—

“Paradine writeth that certaine young gentlemen

“who followed the Earl of Savoy were so served for
 “forcing a Damsell, and the father made declara-
 “tion that he was well satisfied.”

The highest degree of spite or malice which could be offered to an enemy was sometimes shown, not only by cutting off the head, but afterwards to shave the Beard, and set the mouth in a grinning position. In the fourteenth volume of the *Archæologia*, there is an engraving of two pieces of sculpture from Romsey Church. In the first—A king is represented seizing another by the Beard, while their swords are held by angels. If any conjecture be allowed, it seems that so great was the insult in pulling the Beard, that not even angels had the power of preventing a battle; this conjecture is strengthened by viewing the other piece of sculpture, where only one of the kings is to be seen, the large grinning head, and without a Beard, was most probably intended for the other. This may in some degree be confirmed by a romance of Richard Cœur de Lion, who, in the treatment of his Saracen prisoners, commanded his steward to go—

“To the prisoun ;
 “The Sarezynes off most renoun,
 “That be come off the rycheste kynne,
 “Pryvyly let hem slay withinne ;
 “And as the heddes off thou smyte,
 “Looke every manny’s name thou wryte,
 “Upon a scrowe off parchemyn,
 “And ber the hedes to the kechyn,
 “And in a cawdroun thou hem caste,
 “And bede the cok sethe hem faste ;

“ And loke that hee her here off strype,
 “ Off hed, off berd, and eke off lyppe.
 “ Whenne we schole sytte and eete,
 “ Looke that ye nought forgeete,
 “ To serve hem herewith in this maner :—
 “ Lay every hed on a plater;
 “ Bring it hoot forth al in thyn hand,
 “ Upward hys vys, the teeth grennand,” &c.

Bulwer, in page 197, thus describes the utility of the Mustachio :—“ More thankfull to Nature is the
 “ ingenious Montaigne in his *Essaies*, in his private
 “ acknowledgments, where speaking of one who was
 “ wont to find faults with Nature, that she had not
 “ made provision for a sweet-bag to hang under our
 “ noses, he explodes the cavill, alleadging that his
 “ Mustachoes served him to that purpose in retain-
 “ ing the sent (scent) of his perfumed gloves, or any
 “ other sweet, wherewith he had touched them,
 “ which verely is a considerable use that may be
 “ made of this part. I knew a gentleman of good
 “ worth, who being almost *Edentulus*, and his cheeks
 “ sinking in by reason of the decay of his teeth, wore
 “ his Mustachoes thick and standing up to conceale
 “ that lapse of his visage.”

In page 210, he gives a curious wood-cut of a very long Beard, with the following words :—

“ A little too indulgent of Beerd are the Germans,
 “ who affect a prolix Beerd, insomuch as some of
 “ them have been seen to have had their Beerds so
 “ long, that they would reach unto their feet, which
 “ they have worn trussed up in their bosomes.”

The fashion of long Beards prevailed in England

during the reign of Edward III. as may be found in the following extract from the Chronicle of England, printed by Wynken de Worde (edit. 1528) :—

“ And at y^e tyme y^e Englysshmen were clothed all
 “ in cotes & hodes peynted with lettres & with
 “ floures full semely, with longe berdes, & therefore
 “ y^e Scottes made a byll that was upon y^e chirche
 “ dores of Saynt Peters towarde Stengate, & thus
 “ sayd y^e scripture in despyte of Englysshemen.

“ ‘ Longe berdes hertles, peynted hodes witles,

“ ‘ Gaye cotes graceles, maketh Englonde thryftles.’ ”

Granger, in one instance at least, offers some excuse for this extravagant custom :—

“ The Rev. Mr. J. More, of Norwich, one of the
 “ worthiest clergymen in the reign of Elizabeth,
 “ gave the best reason that could be given for wear-
 “ ing the longest and the largest beard of any
 “ Englishman of his time, namely, that no act of his
 “ life might be unworthy of the gravity of his ap-
 “ pearance.”

The Beard being held in so great veneration, it was considered as the highest indignity if any one attempted to pull it. In a note from Grey's *Hudibras* :—

“ *To pull the Devil by the beard*, a common say-
 “ ing in England. The being pulled by the beard
 “ in Spain, is deemed as dishonourable as being
 “ kicked on the seat of honour in England.”

But this dishonour was not confined to England and Spain ; it was so in all other countries.

Archbishop Laud, when advised to make his escape, replied, “ If I should get into Holland, I should

“ expose myself to the insults of those sectaries there,
 “ to whom my character is odious, and have every
 “ Anabaptist come and pull me by the beard.”—
 (*Southey's Book of the Church.*)

To demand a person's Beard was considered a still greater insult ; for when King Ryons of Northwalys sent his messenger to King Arthur to demand his Beard, he received the following answer :

“ Wel, sayd Arthur, thou hast said thy message, y^e
 “ whiche is y^e most vylaynous & lewdest message
 “ that ever man herd sent unto a kynge. Also thou
 “ mayst see, my berd is ful yong yet to make a pur-
 “ fyl of hit. But telle thow thy kynge this, I owe
 “ hym none homage, ne none of myn elders, but, or
 “ it be longe to, he shall do me homage on bothe
 “ his kneys, or else he shall lese his hede by y^e feith
 “ of my body, for this is y^e most shamefullest mes-
 “ sage that ever I herd speke of. I have aspyed, thy
 “ kyng met never yet with worshipful men ; but tell
 “ hym, I wyll have his hede without he doo me
 “ homage. Thenne y^e messenger departed.” (The
 Byrth, Lyf and Actes of Kyng Arthur, edit. by Cax-
 ton, 1485, reprinted 1817.)

To beard a person, is to affront him, or to set him at defiance, as here explained by a note in Spenser's *Faerie Queene*, edited by Mr. Todd.

— “ *did beard*] affront him to his face ; so Shak-
 “ speare's King Henry IV. Part 1, Act i. ‘ I beard
 “ ‘ thee to thy face.’ Fr. *Faire la Barbe a quelqu'un*.
 “ Ital. *Fa la barbe ad uno*.”—Upton.

“ See Steevens's note on the use of the word *Beard*
 “ in King Henry IV. which is adopted, he says, from

“romance, and originally signified to *cut off the beard*.”

A specimen of defiance is thus expressed in Agamemnon's speech to Achilles, as translated by Chapman :—

-- “and so tell thy strength how eminent
 “ My power is, being compared with thine ;
 “ all other making feare
 “ To vaunt equality with me, or in this
 “ proud kind beare
 “ *Their beards against me.*”

In Shirley's Play, “A Contention for Honour and Riches,” 1633 :—

“ You have worn a sword thus long, to shew y^e hilt,
 “ Now let the blade appear.
 “ COURTIER.—Good Captain Voice,
 “ It shall, and teach you manners ; I have yet
 “ No ague, I can look upon your buff,
 “ And *punto beard*, and call for no strong waters.”

It is difficult to ascertain when the custom of pulling the nose superseded that of pulling the Beard, but most probably when the chin became naked and close shaven, affording no longer a handle for insult. William Cavendish, Earl of Devonshire, in the reign of James II. paid £30,000 for offering this insult to a person at Court.

An earlier instance of attacking the nose may be found in Ben Jonson's *Epicæne*, or the Silent Woman, Act iv. Scene 5.

I shall now proceed with the account of the different forms of the Beard, adding a few curious passages

relating to the barbers of former days; but before entering upon this subject, I must beg leave to mention an expression formerly used—viz. “To make any one’s beard,” which means, *to cheat him*, or to *deceive him*, as in the Wyf of Bathes Prologue of Chaucer:—

“In faith he shal not kepe me, but me lest:

“Yet coude I make his berd, so mete I the.”

And again, in the Reve’s Tale, the Miller said,

“I trow, the clerkes were aferde

“Yet can a miller make a clerkes berde,

“For all his art.”

Bulwer, who has praised the Beard, gives a quotation from Purchas’s Pilgrims on the inconvenience and filthiness of the Mustachio and the hair about the mouth, in the following words:—

“These men, by their practice, seem to be angry
 “that Nature hath planted haire about the mouth, a
 “thing very derogatorie to the honour of Nature,
 “with whom Scaliger (when his memory failed him)
 “seems to assent, supposing that by reason of their
 “position and corporiety besetting the upper lip, and
 “cloathing the mouth, they lye between the mouth
 “and holes of the nostrils, and prove troublesome to
 “the nose and mouth; too nicely, withall, observing
 “that the increase of these haire placed about the
 “mouth, hanging down very long (being as a hedge
 “about the mouth) did hinder the ingresse and
 “egresse of those things for whose sake Nature has
 “formed the mouth, whose office was commestion,
 “or assumption of solid aliment, the potation of the

“ same aliment, but liquid, expuition, and locution,
 “ and sometimes respiration; to the which offices
 “ the lips could not be prompt and ready, beseiged
 “ with such long and propendent mustachoes, as the
 “ senses teach us; for, although we endeavour to
 “ prevent the mustachio-haires while we eat, yet they
 “ descend, and entring together with the meat into
 “ the mouth, are bitten with teeth, whose pieces we
 “ are compelled either to spit out, or sometimes im-
 “ prudently to devour; and if we drink, these haires
 “ swim in our drinke, moystened with whose sprink-
 “ ling dew, they drop down upon the beard of the
 “ chin and cloaths, which is an unseemly sight; where-
 “ fore, to prevent these inconveniences, we are faine
 “ to wipe them; in spetting they interrupt the excre-
 “ ment, for that which is ejected bespatters and
 “ spaules them, which is an odious sight not to be
 “ endured. How they hinder and disturb elocution
 “ every man cannot so readily perceive; they only
 “ are able to judge who can distinguish the least
 “ difference of voices. Their gravity and weight
 “ may also offend the upper lip, and render it unfit
 “ for a more easie motion.”

The following quotation is from Aubrey's Letters :

“ Ralph Kettle, D.D. preached in St. Mary's
 “ Church at Oxford, and, in conclusion of a sermon,
 “ said, ‘ But now I see it is time for me to shutt up
 “ ‘ my booke, for I see the doctors' men come in
 “ ‘ *wiping their beards* from the ale-house (he could
 “ ‘ from the pulpit plainly see them, and 't was their
 “ ‘ custome to go there, and, about the end of the
 “ ‘ Sermon, to return to wayte on their masters.’ ”

From an old Play (Lyly's *Mother Bombie*, Act I. sc. 3, 1597-8), are the following words :—

“Tush, spit not you, and I'll warrant I, my beard
“is as good as a handkerchief.”

From the above quotations, it is no wonder to find the Beard sometimes out of favour with ladies, as in Marston's *Antonio and Melida*, (1062,) Act V.

“PIERO.—Faith, mad niece, I wonder when thou
“wilt marry?”

“ROSSALINE.—Faith, kind Uncle, when men abandon jealousy, forsake taking of tobacco, and cease
“to wear their beards so rudely long. Oh! to have
“a husband with a mouth continually smoking, with
“a bush of furze on the ridge of his chin, ready
“still to flop into his foaming chaps; ah! 't is more
“than most intolerable.”

In another part of the same play, *Rossaline*, speaking of her 39 servants (lovers), expresses her objection to the third, “that he is as grave as some censor, and he
“strokes up his mustachios three times, and makes six
“plots of set faces, before he speak one wise word.”

Thus, from the dislike sometimes expressed against the Beard, barbers were extremely necessary, as from Stubbes's *Anatomie of Abuses* (Part 2)—

“But yet I must need say (these nisities set apart)
“barbers are verie necessarie, for otherwise men
“should grow verie ougglesom and deformed, and
“their haire would in processe of time overgrowse
“their faces rather like monsters than comelie sober
“Christians.”

Under this circumstance it was formerly the custom to waste much time in attending to the dressing

of the hair and Beard, as mentioned in a Note from Grey's *Hudibras*, Part II. Canto I.—

“*Than if 't were prun'd, and starch'd, and landered.*—“In the Life of Mrs. *Elizabeth Thomas*, intitled, *Pylades and Corinna*, 1731, page 21, we have the following account of Mr. *Richard Shute*, her Grandfather, a *Turky Merchant*, ‘that he was very
“‘nice in the mode of that age, his *Valet* being
“‘some hours every morning in *starching* his *Beard*,
“‘and *curling* his *Whiskers*: during which time, a
“‘gentleman, whom he maintain'd as a companion,
“‘always read to him upon some useful subject.’”

As early as the reign of Edward VI. the complaint of the loss of time bestowed upon the Beard may be found in the “Declaration of the ten holy Commaundementes, &c. by Joanne Hopper, (Hooper) Anno MDXLVIII (bl. let.)” The work is extremely scarce and curious. The false spelling of words will, therefore, be a sufficient reason for a short extract :

“Peter saithe, 1. Peter, 3.—The habit | and apparell of a woman shall not be in brodyd and splayde
“here, nether in laing on of gold | or costley aray,
“ye se in oure tyme | that many bare more upon
“there backes then they be worthe. A woman pampered upp with precious stones and gold : knotttyd
“be hind and afore, with more periles | then here
“husbond and she bestowethe in almes all dayes of
“there lieffe. An other sort | that lacky the wherewith
“all to bestowe these charges : ar a driling | and burling of there here a longer tyme | then
“a godlye woman that redithe the scripiture to folow
“it, is in appareling of three or fowre yong infantes.

“If this were onlie in the women | it were lesse
 “harme: but it is also in men, for there is not as
 “much as he that hathe but 40 schillings by the
 “yere but is as long in the morning | to set his berd
 “in an order | as a godlie crawftis men would be | in
 “looming a peice of karsey.”

The following are quotations from various works, shewing the habits, manners, and customs of Barbers of the 16th and 17th centuries. The first from Stubbes's *Anatomic of Abuses*, 1583.

“They (the barbers) have invented such strange
 “fashions of monstrous maners of cuttings, trim-
 “mings, shavings, and washings, that you would
 “wonder to see. They have one maner of cut called
 “the French cut, another the Spanish cut, one the
 “Dutch cut, another the Italian, one the new cut,
 “another the old, one the Gentleman's cut, another the
 “common cut, one cut of the Court, another of the
 “country, with infinite the like vanities, which I over-
 “passe. They have also other kinds of cuts innum-
 “erable, and, therefore, when you come to be trimmed,
 “they will ask you whether you will be cut to look ter-
 “rible to your enemie, or amiable to your friend, grime
 “and sterne in countenance, or pleesant and demure
 “(for they have divers kind of cuts for all their pur-
 “poses, or else they lie). Then, when they have done
 “all their feats, it is a world to consider how their
 “mowchatowes must be preserved or laid out, from
 “one cheke to another, and turned up like two hornes
 “towards the forehead. Besides that, when they
 “come to the cutting of the haire, what snipping and
 “snapping of the cycers is there, what tricking and

“triming, what rubbing, what scratching, what comb-
 “ing and clawing, what trickling and toying, and al to
 “tawe out money you may be sure. And when they
 “come to washing, oh! how gingerly they behave them-
 “selves therein. For then shall your mouth be bossed
 “with the lather, or fome that risith of the balles (for
 “they have their sweete balles wherewithall they use to
 “washe) your eyes closed must be anointed therewith
 “also. Then snap go the fingers, ful bravely, God
 “wot. Thus, this tragedy ended, comes in warme
 “clothes to wipe and dry him withall; next the eares
 “must be picked and closed together again artificially
 “forsooth, the hair of nostrills cut away, and every
 “thing done in order comely to behold. The last
 “action in this tragedie is the paiment of monie.”

The next quotation is from “A Quip for an Upstart
 “Courtier, or a quaint dispute between Velvet
 “Breeches and Cloth Breeches,” by Robert Green,
 1592. “Marry, quoth Cloth-breeches, first to the
 “barber. He cannot be but a partiall man in Velvet-
 “breeches side, sith he gets more by one time dress-
 “ing of him, than by ten times dressing of me. I
 “come plaine to be polde, and to have my beard cut,
 “and pay him two pence; Velvet breeches he sits
 “down in the chaire wrapt in fine cloathes, as though
 “the barber were about to make him a foot-cloth
 “for the Vicar of Saint Fooles: then begins he to
 “take his sissars in his hand, and his comb, and so
 “to snap with them, as if he meant to give a warn-
 “ing to all the lice in his nitty locks for to prepare
 “themselves, for the day of their destruction is at
 “hande. Then comes he out with his fustian elo-

“ quence, and making a low conge, saith, Sir, will you
 “ have your worship’s cut after the Italien manner,
 “ short and round, and then frounst with the curling
 “ yron, to make it look like a half moon in a mist ?
 “ Or like a Spanyol long at the eares, and curled
 “ like to the two endes of an old cast perriwig ? Or
 “ will you be Frenchified, withe a love-lock downe to
 “ your shoulders ? wherein you may weare your mis-
 “ tris favour. The English cut is base, and gentle-
 “ men scorne it ; novelty is dainty ; speake the worde,
 “ sir, my sissar is ready to execute your worship’s
 “ wil. His head being once drest, which requires in
 “ combing and rubbing some two howres, he comes
 “ to the bason, then being curiously washt with no
 “ woorse then a camphere bal, he descends as low
 “ as his beard, and asketh, Whether he pleese to be
 “ shaven, or no ? Whether he will have his peak
 “ cut short and sharpe, amiable like an inamorato, or
 “ broade pendant like a spade, to be terrible, like a
 “ warrior and a soldado ? Whether he will have his
 “ crates cut lowe like a juniper-bush, or his suberche
 “ taken away with a razor ? If it be his pleesure to
 “ have his appendices primde, or his mouchaches
 “ fostered, to turn about his eares like the branches
 “ of a vine ; or cut downe to the lip with the Italien
 “ lashe, to make him look like a half-faced bauby in
 “ bras ? These quaint termes, barber, you greet
 “ Maister Velvett-breeches withal, and at every word,
 “ a snap with your sissars, and a cring with your
 “ knee, whereas, when you come to poor Cloth-
 “ breeches, you either cutte his beard at your owne
 “ pleasure, or else in disdaine, ask him if he will be

“trim’d with Christ’s cut, round like the halfe of a
“Holland cheese?”—Harl. Miscel. vol. ii. 230, 8vo.

A passage from Holinshed shews the various arts the barbers possessed of improving the defective or ugly features of their customers.

“I will saie nothing of our heeds, which some-
“times are polled, sometimes curled, or suffered to
“grow at length, like women’s lockes, manie times
“cut off above and under the eares, round as by a
“wooden dish. Neither will I meddle with our
“varietie of beards, of which some are shaven from
“the chin like those of the Turks, not a few cut
“short like to the beard of Marques Otto, some
“made round like a rubbing brush, other with a *pique*
“*devant* (O fine fashion!), or now and then suffered
“to grow long, the barbers being growen to be so
“cunning in this behalfe as the tailors. And there-
“fore if a man have a lean and streight face, a Mar-
“quesse Otton’s cut will make it broad and large; if
“it be platter-like, a long slender beard will make
“it seeme the narrower; if he be weesel beaked, then
“much haire left on the cheekes will make the
“owner look like a bowdled hen, and so grim as a
“goose, if Cornelis of Chelmerefford saie true; manie
“old men weare no beards at all. Some lustie cour-
“tiers also, and gentlemen of courage do weare
“either rings of gold, stones, or pearles in their
“eares,” &c. (Vol. I. edit. 1550.)

In Lyly’s *Midas*, Act III. sc. 2 (1591), are some instructions from Motto, the barber, to his boy.

“MOTTO. — Besides, I instructed thee in the
“phrasis of our eloquent occupation, as, How, Sir, will

“you be trimmed? Will you have your beard like
 “a spade, or a bodkin? A pent-house on your upper
 “lip, or an alley on your chin? A low curl on your
 “head like a bull, or dangling Locke like a spaniel?
 “your mustachios sharpe at the ends, like shoe-
 “makers’ aules, or hanging down to your mouth like
 “goate’s flakes? Your love-locks wreathed with a
 “silken twist, or shaggie, to fall on your shoulders?”

The following passages afford us some idea of the names of the different *forms* of Beards, and are taken from a note in Johnson’s and Steevens’s Shakspeare, by I. Reed (Henry V. Act III. sc. 6), which describes the variously shaped Beards as belonging to individuals of different professions, although this rule is not always to be depended upon. “*A Beard of a general’s cut*]. It appears from “an old ballad, inserted in a miscellany entitled *Le Prince d’Amour*, 8vo. 1660, that our ancestors were “very curious in the fashion of their Beards, and “that a certain *cut* or form was appropriated to the “soldier, the bishop, the judge, the clown, &c. The “*Spade* Beard, and perhaps the *Stiletto* Beard also, “was appropriated to the first of these characters. “It is observable that our author’s patron, Henry “Earl of Southampton, who spent much of his time “in camps, is drawn with the latter of these Beards, “and his unfortunate friend Lord Essex is constantly “represented with the former.

“In the ballad above mentioned, the various forms “of this fantastick ornament are thus described—

“Now if beards there be,

“Such a companie,

" Of Fashion such a throng ;
 " That it is very hard
 " To treat of the beard,
 " Though it be ne'er so long.

* * *

" The Steeetto beard,—
 " O, it makes me afeard,
 " It is so sharp beneath ;
 " For he that doth place
 " A dagger in his face,
 " What wears he in his sheath ?

* * *

" The Soldier's beard
 " Doth match in this herd ;
 " In figure like a *Spade*,
 " With which he will make
 " His enemies to quake,
 " To think their grave is made.

* * *

" Next the Clown doth out rush
 " With the beard of the brush," &c.

Malone.

The next is from Bulwer's *Artificial Changeling*,
p. 211—

" Strange affectations of old had the Grecians in
 " the formality of the beard, it being reputed a
 " solemn sign of a philosopher ; and some have been,
 " and are so affected with the cut of their beards,
 " that there have been cases invented to preserve
 " their formality. Guzman (I remember) plaies upon

“ a formal Doctor for such a practically absurdity,
 “ girding at the cut of his beard ; for he saith, that
 “ the fashion of his beard was just for all the world
 “ like those upon your Flemish Jugs, and that a-
 “ nights he puts it in a presse, made of two thin
 “ Trenchers, sewed wonderfully close, that no Git-
 “ terne can be closer shut up in its case, that it may
 “ come forth the next morning with even corners,
 “ bearing in grosse the form of a broome, narrow
 “ above, and broad beneath ; his mustachios ruler
 “ wise, straight and levell as a line, and all the other
 “ haire as just as even as a privet hedge newly
 “ cut,” &c.

Concerning *Beard Cases*.—In the following note from Grey's *Hudibras*—

“ They were then so curious in the management
 “ of their Beards, that some (as I am informed) had
 “ Pasteboard Cases to put over them in the night,
 “ lest they should turn upon them and rumple them
 “ in their sleep.”

In *Le Diable Boiteux*—“ Je suis curieux de savoir
 “ qui est un homme que je remarque ; il a la mous-
 “ tache en papilottes, et conserve in dormant un air
 “ de gravité qui me fait juger que ce ne doit pas
 “ être un Cavalier de commun.”

John Taylor, the water poet, has, in his *Superbiæ Flagellum*, described a great variety of Beards in his time, but omitted his own, which is that of a screw (see fig. 29)—

“ Now a few lines to paper I will put,
 “ Of men's beards strange, and variable cut,
 “ In which there's some that take as vain a pride

" As almost in all other things beside ;
 " Some are reap'd most substantial like a brush,
 " Which makes a nat'el wit known by the bush ;
 " And in my time of some men I have heard,
 " Whose wisdom have been only wealth and Beard ;
 " Many of these the proverb well doth fit,
 " Which says, bush natural, more hair than wit :
 " Some seem, as they were starched stiff and fine,
 " Like to the bristles of some angry swine ;
 " And some to set their love's desire on edge,
 " Are cut and prun'd like a quickset hedge ;
 " Some like a spade, some like a fork, some square,
 " Some round, some mow'd like stubble, some stark
 " bare ;
 " Some sharp, stiletto fashion, dagger-like,
 " That may with whispering, a man's eyes outpike ;
 " Some with the hammer cut, or roman T,
 " Their Beards extravagant, reform'd must be ;
 " Some with the quadrate, some triangle fashion,
 " Some circular, some oval in translation ;
 " Some perpendicular in longitude ;
 " Some like a thicket for their crassitude ;
 " That heights, depths, breadths, triform, square,
 " oval, round,
 " And rules geometrical in Beards are found."

Although large Beards were not favoured by ladies, yet a well dressed one was less objectionable. A modern work (without giving any authority) mentions that a fine black whisker elegantly turned up was a mark of dignity with the fair sex ; " and in " those days (before the reign of Louis XIV.) it was " the general custom for a favourite lover to have

“his whiskers turned up, combed and pomatumed
 “by his mistress; and for this purpose a man of
 “fashion took care to be provided with every little
 “necessary article, especially whisker wax. It was
 “highly flattering to a lady to have it in her power
 “to praise the beauty of her lover’s whiskers; which,
 “far from being disgusting, gave his person an air
 “of vivacity,” &c.

Amongst lovers, many foolish things have passed
 when no third person was allowed behind the scenes;
 but one of the amusements practised in former times
 is traced from an old play, by Middleton and Rowley
 (*The Changeling*, Act II.)—

“DEF.—O my blood!
 “Methink I feel her in mine arms already,
 “Her wanton fingers combing out my beard,” &c.

Again—in Randolph’s *Jealous Lover* (Act III.
 1652)—

“PHRYNE.—Come, beauteous Mars—

* * *

“I must not have this Beard so rudely grow,
 “But with my needle I will set each hair
 “In decent order, as you rank your squadrons.”

On the “Defence of Women by Edwarde More,”
 1557.

“In combing of theyr berdes, in strokyng them
 “full ofte,
 “In wassyng them with wassing balles, in look-
 “ing all alofte,

“ In plaitting of them divers wayes, in bynding
 “ them in bande,
 “ Wherein their hole delyght alwayes consysts
 “ and standes.”

There is no accounting for the **taste** of ladies. Charles Brandon, Duke of Suffolk, with his large massive Beard, won the heart of the fair sister of Henry VIII. Although the “Cloth of friez may “not be too bold,” the courtship was most probably begun by the lady (*i. e.* the Cloth of Gold). Although ladies do not speak out, they have a way of expressing their wishes by the “eloquence of eyes.” That the fair princess ever amused herself in combing, or brushing her husband’s beard, is not recorded in the History of England.

A slight notice may be made concerning the *materials* used for the Beard. First, *Beard-combs*, as in the following Play by Heywood (The English Traveller, Act IV. 1533).

“ REIG.——First, sir,
 “ Resolve me one thing : amongst other merchan-
 “ dize
 “ Bought in your absence by your sonne and me,
 “ Wee ingrost a great commoditie of combes,
 “ And how many sorts thinke you ?
 “ OLD LIO.—You might buy
 “ Some of the bones of fishes, some of beests,
 “ Box-combes and ivory combes.
 “ REIG.—But besides these, we have for horses,
 “ sir,
 “ Mayne-combes and curry-combes ; now, sir, for
 “ men,

“ We have head-combes, *Beard-combes*, I, and
 “ Cox-combes too.”

The account of *Beard-brushes* may occasionally be found in old plays, as in the “ Queen of Corinth” (Act II. Scene 4).

“ Play with your Pisa-beard, why where’s
 “ Your brush, pupil?
 “ He must have a brush, sir.”

In a work entitled “ France painted to the Life,” 1656 (p. 94), it is mentioned that the artificers in Paris are very perfect in tooth-picks, *Beard-brushes*, and the cutting of a seal.

In page 95-6-7 of the same work, is a good description of a well-dressed barber being taken for a German lord.

We have frequently met with the old proverb—

“ It is merry in hall
 “ When Beards wag all—”

without being much struck with the idea. We are accustomed to view the portraits of the great men of former days as they are represented in *still-life*, which have a dignified appearance, without imagining how the same persons would look when seated round a convivial board; these solemn appendages joining in a hearty laugh, or wagging their chins in eating.

This proverb may also be found in the early part of the fourteenth century, as in the romance of Kyng Alesaunder,—

“ Swithe mury hit is in halle,
 “ When the burdes wawen alle !”

Fig. 1 to 38 contain various specimens of Beards and Mustachios from the year 1500 to the reign of Charles II. They are selected from individuals of different ranks in life ; without any regard to the character or the mind of their respective owners, I have confined myself merely to the fashion and the form of the Beard and Mustachio, whether they belong to the head of wisdom or of folly. The following quotation is from the Royal Master by Shirley (1638), Act I. Scene 1.

“ This is an honest, easy nobleman,
 “ Allow’d to wear some court formality,
 “ Walk on the terrace, pick his teeth, and stroke,
 “ Upon a festival, some golden sentence
 “ Out of his beard, for which the guard admire
 “ him,
 “ And cry him up a statesman !”

In the Epigrams from the Muses’ Recreation, 1640, by Sir J. Mennes and Dr. J. Smith :—

“ Thy beard is long, better it would thee fit,
 “ To have a shorter beard, and longer wit.”

The large and profuse Beard (such as worn by Cranmer, Knox, Grindall, Cardinal Pole, Lord Seymour of Sudley, &c.) were much ridiculed by the early writers of the sixteenth century. It is thus playfully attacked in Lyly’s *Midas* (Act V.)

—— “ a dozen of beards
 “ To stuffe two dozen of cushions.”

In Decker’s *Gull’s Horn-book*, 1609 (reprinted 1812), are mentioned Beards “ to stuff breeches and “ tennis balls.”

A similar application of the Beard is sportively alluded to by Shakspeare:—

“ And your beards deserve not so honourable a grave as to stuff a botcher’s cushion, or to be entombed in an ass’s pack-saddle.” — Coriolanus, Act II. Scene 2.

In the Honest Whore, Part 2, Act I. :—

“ If any man would have lent but half a ducat on his *beard*, the hair of it had stuff a pair of breeches by this time.”

The long Mustachio is thus ridiculed :—

“ All my mistress’s lines that she dries her cloathes on, are made only of mustachio stuff, &c.”—Lyly’s Midas.

And at a later period, as in Gil Blas, Don Annibal de Cinchilla is thus described :—

“ C’étoit un homme de soixante ans, d’un taille gigantesque, et d’une maigreur extraordinaire. Il portoit une epaisse moustache, qui s’elevoit en serpentant des deux côtés jusqu’aux tempes, &c.”—(Livre vii. c. 12.)

The variety of the *Forked Beard* (fig. 2, 3, 5 and 6) is not confined to the sixteenth century only, but may be found at an earlier period (see the Bayeux Tapestry, Plate i.). In the reign of Edward III. Chaucer has described his Merchant as wearing a “ forked beard.” The Beard of Pope Gregory XIV. was of this fashion ; and J. Hall, a surgeon, wore a forked Beard, as fig. 6.

James V. of Scotland, and Edward Dering, wore a different kind of forked Beard, *i. e.* the Mustachios from the upper lips were made to bend down and to form two points below the chin.

Fig. 4 is a sketch from a highly finished engraving, shewing the curled Mustachios and a remarkable thin transparent Beard, so thin that the dark gown and ruff are seen through it.

Fig. 9. A natural fool.

Fig. 7. Conrad von der Rosen, who saved the life of the Emperor Maximilian at the hazard of his own : he was the chief of the buffoons. In *Dives and Pauper* (1496), a distinction is made between the " Naturel Foole," and the " Fole Sage." The one is an idiot, the other a buffoon or jester ; the latter a man of some genius, as it requires ability to *play the fool* well.

Without entering into the various dresses of the fools of former days, the following passage may be worthy of notice. In a romance of the fourteenth century, *Ipomydon*, in order to personate a fool, had one-half of his Beard shaven :—

" Righte unsemely, on queynte manère,
 " He hym dight, as ye shall here.
 " A barbor he callyd, withouten more,
 " And shove hym bothe behynd and before,
 " Queyntly endentyd, out and in ;
 " And also he shove halfe his chynne :
 " He semyd a fole, that queynte syre,
 " Bothe by hede and by atyre."

In the various portraits of Bishop Hall, he is represented as wearing a *Tile* or *Spade-Beard*.

Of the *Tile-Beard*, from its shape, such a one is thus described in *Hudibras* :—

" His tawny beard was th' equal grace
 " Both of his wisdom and his face,
 " In Cut and Dye so like a Tile
 " A sudden view it wou'd beguile."—Part 1, c. i.

The following lines are from the works of Butler :

" This rev'rend brother, like a goat
 " Did wear a tail upon his throat,
 " The frence and tassel of a face,
 " That gives it a becoming grace,
 " But set in such a curious frame,
 " As it were wrought in filograin,
 " And cut in ev'n as if 't had been
 " Drawn with a pen upon his chin.
 " No toping hedge of quickset,
 " Was e'r so neatly cut, or thick set," &c. &c.

Fig. 14 and 18 are two different specimens of the Tile-Beard. The Earl of Essex has been described as wearing a *Spade-Beard*, *i. e.* like a spade with the corners rounded off (fig. 25), while his friend the Earl of Southampton wore a *Steeletto* or *Bodkin-Beard*. A print in the *Heroologia* represents Cardinal Pole as wearing a circular Beard.

Fig. 13 represents a circular Beard divided into three parts ; the upper part under the lower lip is left naked.

Among the round Beards worthy of notice (fig. 16) is that of the renowned Captain J. Smith, one of the greatest travellers and adventurers in the reigns of Queen Elizabeth and James. He fought with three Turks, and cut off their heads. A most formidable looking fellow he was, with a Beard like the husk of

a chesnut. In his Voyage to Virginia he gave an account of the clumsy mode of shaving among the natives, and most probably, not liking their operation, he returned to England unshaved.

Fig 17, or 26, may be considered as a specimen of the *Swallow-taile* cut, as mentioned by Tom Nashe (1596).

Fig. 12, a specimen of the *Sugar-loaf* Beard, of the time of Elizabeth, and worn by Lord Seymour of Sudley.

The broad spread-out beard (sometimes with the corners rounded) is frequently seen amongst the portraits of Germans. Fig. 15 and 19 are specimens which prevailed about the time of Henry VIII. and Elizabeth; fig. 19 may be found as late as 1654, as worn by the Marquis of Clanricarde.

The *Bodkin beard* was worn by the great Earl of Cumberland, and by a humble conjuror (fig. 24) Hocus Pocus, jun. the author of the Anatomie of Legerdemain, and also by the celebrated Prynne, the great enemy of Bishops, Players, long hairs and love-locks.

Figs. 22, 23, 24, 27, 34, 35, and 38 contain various specimens of the *Steeletto* or *Bodkin* Beard.

Midas (in the old Play by Lyly) is described as having a *Bodkin* Beard or *Pike devant*. And in Act V. sc. 3, are these words:—

“ I will have it so sharp pointed, that it may stab, Motto, like a Poynardo.”

There is an old portrait with a Beard as sharp as a needle in the long gallery at Cobham Hall, in Kent.

Fig. 29, 30, 31, 32, 34, 36, 37, and 38, shew that the fashion of wearing a full Beard was declining.

It was formerly the custom, sometimes, to dye the Beard or Mustachio of different colours. Bulwer, in page 212-13, speaks of Beard dyers, and the folly and vanity of dyed Beards, "especially among old Leachers, who knowing grey-haire in the beard "to be manifest signe of a decay of the generative "faculty," &c.

Fig. 32 represents one of the Mustachios dyed of a dark colour.

In the old Comedy of Ram Alley (1611):

"What *colour'd* beard come next by the window?

"A black man's, I think.

"I think a *red*; for that is most in fashion."

Again in the Silent Woman—"I have "fitted my divine and canonist, *dyed their beards* "and all."

Again, in the Alchemist—

"He had *dy'd his beard* and all."

A variety of coloured Beards are mentioned in the Midsummer Night's Dream, Act I. sc. 2:—

"BOTTOM. I will discharge it in either your straw-coloured beard, your orange-tawney beard, your purple-in-green beard, or your French-crown-colour beard, your perfect yellow."

Fig. 33. A singular Beard on each side of the cheeks.

Fig. 34 and 38. The points or ends of the Mustachios and the Beard form an equilateral triangle.

Fig. 36. The T, or the *Hammer-cut*, as described by Taylor the Water Poet.


The fashion of wearing the roman T Beard prevailed in the reign of Charles I., as appears from "The Queen of Corinth, Act IV. sc. 1 (1647)—

he "strokes his beard

"Which now he puts i' th' posture of a T.

"The roman T; your T beard is the fashion."

AND now, my gentle readers, 100 copies only are printed for the Author's hundred friends (if such are to be found) and not for sale. It was not his intention to enter too far back into the antiquity of the Beard. One writer says that Adam wore a red Beard, without giving any authority; although he most probably wore it very long, i.e. before scissars or razors were invented. Iron and steel were hardly known before the time of Tubal-cain. Nor to mention the forked Beard of Aaron, when the ointment ran down from it upon his cloaths to the delight of the Jewish ladies. Nor in speaking of the Egyptians, that the Theban Ammon-ra was represented with a narrow elongated Beard; and that Peter the Great interfered with the large Beards of his subjects, as the East India Company attempted to do with the Mustachios of the Sepoys. George the Fourth, when Prince of Wales, had the taste to admire the Mustachios of his German soldiers: he commanded his own regiment to wear them. We have had the sense within the last thirty or forty years to abolish the fashion of wearing Pig-tails, and when the order was given to the army, each regiment was drawn out, and the

soldiers, who are always quick in obeying the orders of the commanding officer, when the word was given, *faced*, and each man cut off his comrade's *Pig-tail*, and all the Pig-tails were cut off in ten minutes. Now a poor recruit can no longer complain that his Pig-tail was tied so tight that he could not get a  wink of sleep. Printed

 for I·A·R· by I·B· and I·G· 

Nichols · 25 Parliament

Street · In · the · year
of our LORD · one
thousand · eight
hundred · &

 thirty
nine.


DESCRIPTION OF THE PLATES.

- Fig. 1.** The Beard of Archbishop Cranmer. The dotted lines below describe the length of the Beard of Knox.
- Fig. 2.** The Beard of Theodore Beza.
- Fig. 3.** Ferdinand of Toledo, Duke of Alva, Governor of the Low Country, 1567.
- Fig. 4.** J. Stumppius.
- Fig. 5.** Petrus Martyr.
- Fig. 6.** John Fox (obiit 1587).
- Fig. 8.** John Calvin.
- Figs. 7, 9, 10, 11.** From the wood-cuts of "Le Triomphe de l'Empereur Maximilien I." (1517-9).
- Fig. 12.** J. Morus, S. T. P. (obiit 1592); also by Seymour Duke of Somerset, and by Titian and Corregio.
- Fig. 13.** Hans Sachs Teütscher, Poet, and by Duke of Sully.
- Fig. 14.** J. Himmelius.
- Fig. 15.** Wolfgangus Musculus (1497-1563).
- Fig. 16.** Captain John Smith, Admiral of New England.
- Fig. 17.** H. Wellerus.
- Fig. 18.** J. Kimedontius (1596).
- Fig. 19.** John Bale.
- Fig. 20.** D. Gaspar y Pimentel Conde, Duque de Olivares, Primer Ministro y gran Privado de Filipe IV. (1587-1645); the Mustachio (without the beard) by the Marquess of Montrose.*
- Fig. 21.** Paulus Melissus.
- Fig. 22.** George Clifford, Earl of Cumberland (obiit 1605).
- Fig. 23.** Sir Edward Coke.
- Fig. 24.** Hocus Pocus, jun. the author of the "Anatomie of Legerdemaine."
- Fig. 25.** Robert Earl of Essex.
- Fig. 26.** Erasmus Schmidt (1560-1637).

* The Spaniards were famous for the long curled Mustachio, as in a portrait of Diego Philip de Guzman.

Fig. 27. King Charles I. from a medal, also by Albert Prince Aremberg.

Fig. 28. Paulus de Vos, Pictor.

Fig. 29. John Taylor, the Water Poet.

Fig. 30. Charles Earl of Derby (obit 1672).

Fig. 31. Francis à Donia (1648).

Fig. 32. Ab. Calovius.

Fig. 33. N. Vigelius de Dreisa.

Fig. 34. Christian IV. King of Denmark.

Fig. 35. H. Everhard Cratz (1648).

Fig. 36. N. G. Raigersperg (1649).

Figs. 37 and 38. Italian Painters (1625) from the "*Ritratti de' alcuni Celebri Pittori.*"

Fig. 37 has two small tufts, one from under his lip, and the other on the chin. Cardinal Borromeo (1564-1631) wore the same; but this is not confined to the Italians, as J. Max Zumjungen, of Francfort (1649), is thus represented in a print.

Louis de Camoens and Balthazar Castiglione wore a large round Beard.

Rubens,—a Beard with large turned-up Mustachios.

Leonardo da Vinci,—a large flowing Beard with a quantity of hair spreading over his shoulders, and also worn by Albert Durer.

Fig. 38. Worn by Gustavus Adolphus and by Philip Earl of Pembroke (obit 1650).

Figs. 1, 6, 12, 22, 25, are sketches from the *Heroologia* (1620).

Figs. 2 and 8. From Verheiden's portraits of the Reformation (1602).

Figs. 13, 18, 21, 32, and 33. From the "*Bibliotheca Chalcographica per Theodoro de Bry, Sculp.*"

Figs. 14, 17, and 26. From "*Fricheri Theatrum Virorum Erudit.* 1688."

The remaining figures are taken from various prints, &c.

